

BE QUICK OR BE DEAD

Words & Music by Bruce Dickinson & Janick Gers

(♩ = 246)

[G]

Voice

Drum intro.

Guitar 1

Guitar 1
Tablature

Guitar 2

Guitar 2
Tablature

Guitar 3

Guitar 3
Tablature

Cm [G]

Cm [G]

Gtr. 3

Gtr. 3
Tab.

Vx.

0:11

Aagh

Cm [G]

Gtr. 3

Gtr. 3
Tab.

0:18
1:44

Gm

Gm

Gm Dm Eb
 Vx. - ra ding your bel lies in i vo - ry tow-ers, in
 mat-ter what's wrong as as you're al - right,
 Gtr. 3
 Gtr. 3
 Tab.

Vx. snake eyes in hea - ven the thief's in your head.

Gtr. 3

Gtr. 3 Tab.

Vx. Be quick or be

Gtr. 3

Gtr. 3 Tab.

Vx. dead, be quick, quick *echo*

Gtr. 3

Gtr. 3 Tab.

0:56
2:21

Vx. or be dead, dead, dead, dead. *2nd time to Coda* \oplus

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

2nd time

Vx. *Gm* *F* *Gm*
 See _____ what's rul - ing all our lives, see _____ who's pull-ing strings. _____

Gtr. 3

Gtr. 3 Tab.

Vx. *F* *Gm* *F*
 See _____ what's rul - ing all our lives, see who

Gtr. 3

Gtr. 3 Tab.

Vx. *Gm* *Bb* *F* *Cm* *Gm* *Bb* *F* *Gm*
 pulls the strings. _____ I bet you won't fall on your face, your

Gtr. 3

Gtr. 3 Tab.

Vx. *Bb* *F* *Cm* *Gm* *Bb* *Cm* *Dm* *Eb* *F*
 bel - ly _____ will hold you in place. _____

Gtr. 3

Gtr. 3 Tab.

Vx.

Gtr. 3

Gtr. 3 Tab.

Cm [G]

Vx.

Gtr. 3

Gtr. 3 Tab.

Cm [G] 1:37

Gtr. 3

Gtr. 3 Tab.

Cm [G]

Gtr. 3

Gtr. 3 Tab.

Cm

D. al Coda

Gm

Vx.

Gtr. 3

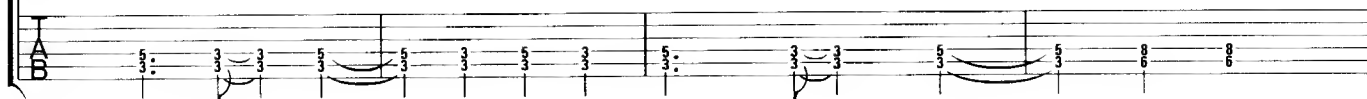
Gtr. 3 Tab.

The

Gtr. 2

Gtr. 2
Tab.

Gtr. 3

Gtr. 3
Tab.

Cm

Gtr. 2

Gtr. 2
Tab.

Gtr. 3

Gtr. 3
Tab.

2:36

Bb

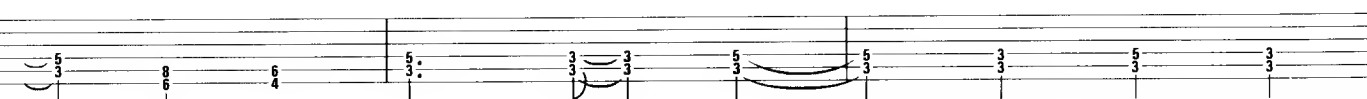
Ab

Cm

Gtr. 2

Gtr. 2
Tab.

Gtr. 3

Gtr. 3
Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

B \flat A \flat

2:44

Dm

8va

F

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

8va

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

sim.

(8va)

C B \flat Dm

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

2:51

F Dm

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

(8va)

C B \flat

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

(8va)

Vx. *You've got to watch them be quick or be dead,*

Gtr. 1 *(8va)*

Gtr. 1 Tab. 20 20

Gtr. 3

Gtr. 3 Tab.

Vx. *snake eyes in hea - ven the thief's in your head.*

Gtr. 3

Gtr. 3 Tab.

Cm B^b E^b B^b/D E^b

Vx. *You've got to watch them be quick or be*

Gtr. 3

Gtr. 3 Tab.

Cm B^b

Vx.

dead, _____ snake eyes _____ in hea - ven _____ the

Gtr. 3

Gtr. 3 Tab.

thief's in your head.

Gtr. 3

Gtr. 3 Tab.

The musical score for "Be quick" is presented in three staves. The vocal part (Vx.) is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It features a melodic line with a long note on the first staff, followed by a series of eighth and sixteenth notes, and a final note marked with an 'x'. The guitar part (Gtr. 3) is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It features a rhythmic pattern of eighth and sixteenth notes, with some notes circled. The bass part (Gtr. 3 Tab.) is in bass clef with a key signature of one flat (Bb) and a common time signature (C). It features a rhythmic pattern of eighth and sixteenth notes, with some notes circled. The lyrics "Be quick" are written below the vocal staff.

Vx. *or be dead, be quick.*

Gtr. 3

Gtr. 3
Tab.

FROM HERE TO ETERNITY

Words & Music by Steve Harris

(♩ = 146)

D5

C5

B5

C5

D5

C5

D5

Voice

Guitar 1

Guitar 1
Tablature

Guitar 2

Guitar 2
Tablature

Guitar 3

Guitar 3
Tablature

Gtr. 3

Gtr. 3
Tab.

Gtr. 2

Gtr. 2
Tab.

Gtr. 3

Gtr. 3
Tab.

0-13

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bb5 C5 D5 C5 E5

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

8va

0:26
1:02

E5 D5 C5 D5

Vx.

Gtr. 3

Gtr. 3 Tab.

She fell in love with his grea - sy ma - chine, she leaned o - ver wiped his
She must be hav - ing one of her cra - zy dreams, she'd ne - ver sat on a

Vx. kick - start clean, — she'd ne - ver seen the beast be - fore, but
piece so mean, — it made her feel — like she's on cloud nine, —

Gtr. 3

Gtr. 3 Tab.

0.38
1.14
E5

D5 [E]

D5

Vx. she left there want - ing more, more, more. When she was walk - ing on
she e - ven thought she heard the en - gine sigh. — But like all dreams that

Gtr. 3

Gtr. 3 Tab.

C5

D5

C5

E5

Vx. down the road, — she heard a sound that made her heart ex - plode, —
come to an end, — they took a tum - ble at the de - vil's bend, —

Gtr. 3

Gtr. 3 Tab.

D5

C5

[E]

Vx. he whisper - ed to her to get on the back, 'I'll take you on a ride — from here to e - ter - ni - ty.' Hell
the beast and Char - lotte they were two of a kind, they'd al - ways take the line from here to e - ter - ni - ty.

Gtr. 3

Gtr. 3 Tab.

Vx. ain't a bad place, hell is from here to e - ter - ni - ty. Hell

Gtr. 3

Gtr. 3 Tab.

Vx. ain't a bad place, hell is from here to e - ter - ni - ty. Hell

Gtr. 3

Gtr. 3 Tab.

1.39 Vx. ain't a bad place, hell is from here to e - ter - ni - ty. Hell

Gtr. 3

Gtr. 3 Tab.

Vx. ain't a bad place, hell is from here to e - ter - ni - ty. Ya

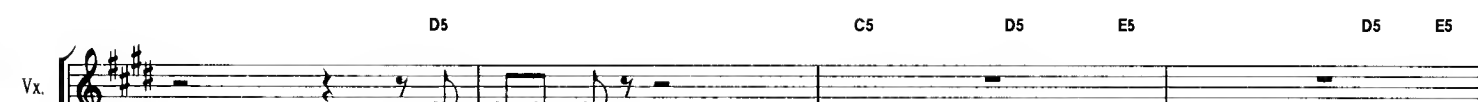
Gtr. 3


Gtr. 3 Tab.


Vx.  Yee ah Mm ah

Gtr. 3 

Gtr. 3 Tab. 

Vx.  Here... they come

Gtr. 3 

Gtr. 3 Tab. 

2.04

Vx.  Start your engines

Gtr. 1 

Gtr. 1 Tab. 

Gtr. 3 

Gtr. 3 Tab. 

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Vx.

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

C5 D5 E5 D5 E5

8va

==

E5

==

C5

Gtr. 3 17

8va

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.



C5

D5

E5

Vx.

Hell

(8va)

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.



2:40

[E]

Vx.

ain't a bad place, hell is from here to e - ter -

Gtr. 3

Gtr. 3 Tab.

Vx. *ni - ty. Hell ain't a bad place, hell*

Gtr. 2 *8va*

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Vx. *is from here to e - ter - ni - ty. Hell ain't a bad*

Gtr. 2 *8va*

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Vx. *place, hell is from here to e - ter - ni - ty. Hell*

Gtr. 2 *8va*

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Vx. *ain't a bad place, hell is from here to e - ter -*
 Gtr. 2 (8va)
 Gtr. 2 Tab.
 Gtr. 3
 Gtr. 3 Tab.

3:05

Vx. ni - ty. Hell ain't a bad place,

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Musical score for the song "Hell Is Here to Eternity". The score is written for three parts: Vocal (Vx.), Guitar 2 (Gtr. 2), and Guitar 3 (Gtr. 3). The tempo is marked as (♩ = 108). The key signature is three sharps (F#, C#, G#). The time signature is 6/4, which changes to 4/4 at the 8-measure mark.

Vocal (Vx.): The vocal line consists of eighth notes in the first 6 measures, followed by a half note in the 7th measure, and a half note in the 8th measure. The lyrics are: "hell is from here to e - ter - ni -".

Guitar 2 (Gtr. 2): The guitar 2 part is mostly silent in the first 6 measures. In the 7th measure, it plays a half note G#5 (marked "8va"). In the 8th measure, it plays a half note G#5 (marked "15").

Guitar 3 (Gtr. 3): The guitar 3 part consists of eighth notes in the first 6 measures, followed by a half note in the 7th measure, and a half note in the 8th measure. The notes are: F#4, C#4, G#3, F#3, C#3, G#2, F#4, C#4, G#3, F#3, C#3, G#2.

The score includes a double bar line at the end of the 8th measure.

AFRAID TO SHOOT STRANGERS

Words & Music by Steve Harris

(♩ = 51)
E

G

Voice

Guitar 1

Guitar 1
Tablature

Guitar 2

Guitar 2
Tablature

Guitar 3

Guitar 3
Tablature

==

C#m B

Gtr. 2

Gtr. 2
Tab.

Gtr. 3

Gtr. 3
Tab.

The musical score for 'Afraid to Shoot Strangers' shows the guitar parts for Guitars 2 and 3. The key signature is C#m, and the tempo is marked as (♩ = 51). The score is divided into two systems. The first system shows the guitar parts for Guitars 1, 2, and 3, with their respective tablatures. The second system shows the guitar parts for Guitars 2 and 3, with their respective tablatures. The tablature for Guitar 2 is in standard notation, while the tablature for Guitar 3 is in standard notation with fret numbers. The score is written for a 12-string guitar, as indicated by the '12' and '8' markings on the staff lines.

Gtr. 2
 Gtr. 2 Tab.
 Gtr. 3
 Gtr. 3 Tab.

C#m B G#m

Musical score for guitar tracks 2 and 3, measures 1-4. The score is written for two guitar parts, Gtr. 2 and Gtr. 3. Gtr. 2 is in treble clef with a key signature of one sharp (F#) and a mode of minor (m). Gtr. 3 is in treble clef with a key signature of one sharp (F#) and a mode of minor (m). The score includes standard musical notation and guitar tablature. The first measure of Gtr. 2 has a whole note chord C#m, followed by a half note chord B, and a quarter note chord G#m. The second measure of Gtr. 2 has a whole note chord C#m, followed by a half note chord B, and a quarter note chord G#m. The third measure of Gtr. 2 has a whole note chord C#m, followed by a half note chord B, and a quarter note chord G#m. The fourth measure of Gtr. 2 has a whole note chord C#m, followed by a half note chord B, and a quarter note chord G#m. The first measure of Gtr. 3 has a whole note chord C#m, followed by a half note chord B, and a quarter note chord G#m. The second measure of Gtr. 3 has a whole note chord C#m, followed by a half note chord B, and a quarter note chord G#m. The third measure of Gtr. 3 has a whole note chord C#m, followed by a half note chord B, and a quarter note chord G#m. The fourth measure of Gtr. 3 has a whole note chord C#m, followed by a half note chord B, and a quarter note chord G#m.

0:36

E

C#m

Vx. Ly - ing a - wake at night I wipe the sweat from my brow, but it's not the


Gtr. 3


Gtr. 3 Tab.


Vx.  fear 'cos I'd ra - ther go now. —


Gtr. 3 

Gtr. 3 Tab. 

Vx.  Try - ing to vis - ual - ise the hor - rors that will lay a-head, the des - ert sand

Gtr. 3 


Gtr. 3 Tab. 

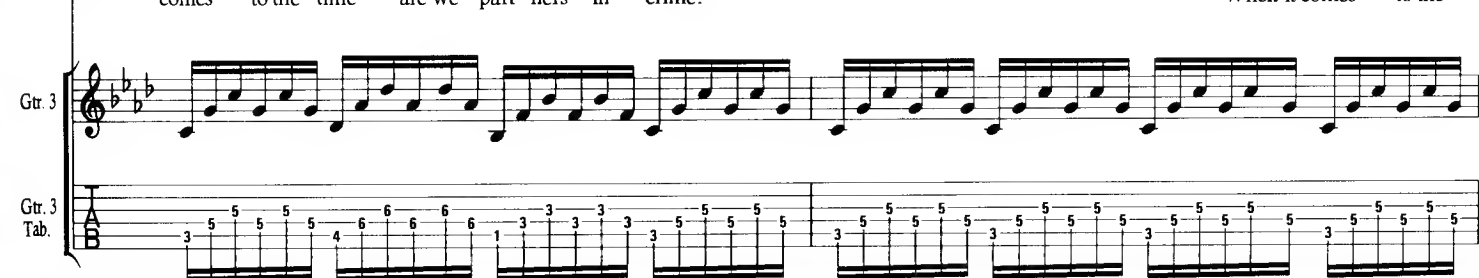
Vx.  mound, a bu - ri-al ground. When it

Gtr. 3 

Gtr. 3 Tab. 

Vx.  comes to the time are we part - ners in crime? When it comes to the

Gtr. 3 

Gtr. 3 Tab. 


Vx.  time we'll be read - y to die...

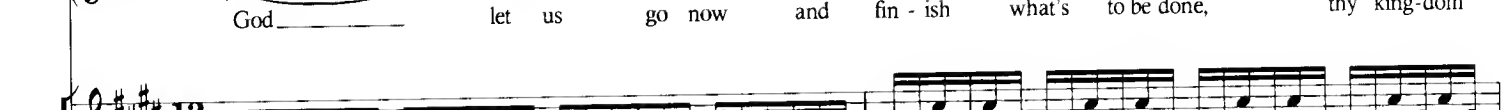
Gtr. 3 


Gtr. 3 Tab. 

1:30

E C#m

Vx.  God let us go now and fin - ish what's to be done, thy king-dom

Gtr. 3 

Gtr. 3 Tab. 


D B

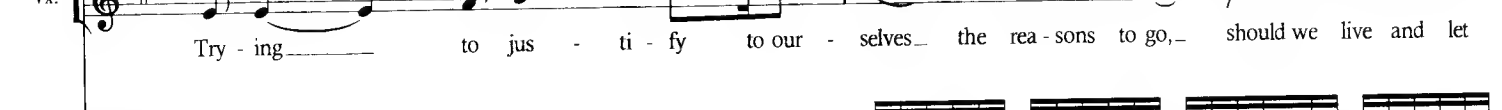
Vx.  come, thy shall be done on earth.

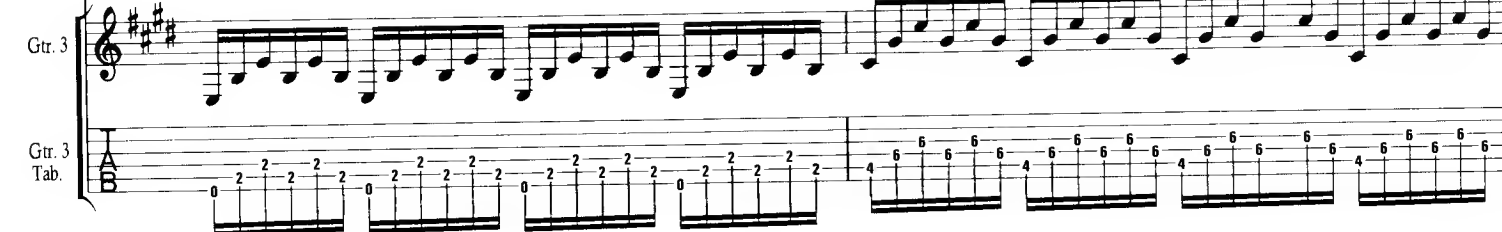
Gtr. 3 

Gtr. 3 Tab. 

E C#m

Vx.  Try - ing to jus - ti - fy to our - selves the rea - sons to go, should we live and let

Gtr. 3 

Gtr. 3 Tab. 

Vx. live, for-get or — for - give. But

Gtr. 3

Gtr. 3 Tab.

2:07

c D^b B^b c

Vx. how can we let them go on this way? — The

Gtr. 3

Gtr. 3 Tab.

D^b B^b c

Vx. reign of ter - ror cor - rup - tion must end, and we

Gtr. 3


Gtr. 3 Tab.

c D^b B^b c


Vx. know deep down there's no o - ther way, no

Gtr. 3

Gtr. 3 Tab.

Vx.  trust, no rea-son-ing, no more to say.

Gtr. 3 

Gtr. 3 Tab. 

2:43 (♩ = 80)

Guitar 1 doubles

Gtr. 2 

Gtr. 2 Tab. 

Gtr. 3 

Gtr. 3 Tab. 

Gtr. 2 

Gtr. 2 Tab. 

Gtr. 3 

Gtr. 3 Tab. 

Gtr. 2 

Gtr. 2 Tab. 

Gtr. 3 

Gtr. 3 Tab. 

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Vx.

3 20

F#m D E D E F#m D

A-fraid to shoot stran - gers, _____

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Vx.

E B C#m F#m D E D E

a-fraid to shoot stran - gers. _____

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

(♩ = 228)

[illegible][illegible]

The musical score is written for two guitars, Gtr. 2 and Gtr. 3. The key signature is one sharp (F#) and the time signature is 4/4. The score includes a variety of musical notations, including notes, rests, and accidentals. Guitar-specific markings such as 'D (8va)' and 'A D' are present. The notation is complex, featuring many accidentals and a high density of notes, particularly in the Gtr. 2 part. The Gtr. 3 part features a mix of eighth and sixteenth notes, often beamed together. The tablature for Gtr. 2 shows fret numbers 12, 14, 15, and 17, while the Gtr. 3 tablature shows fret numbers 5, 7, and 9. The score is divided into measures by vertical bar lines, with some measures containing multiple notes and rests. The overall style is that of a professional musical score, likely for a rock or pop band.

\equiv

=====

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.



Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

C

D

Em

8va

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

G (8va) Am

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.



Vx.

Em

A

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.


Gtr. 3

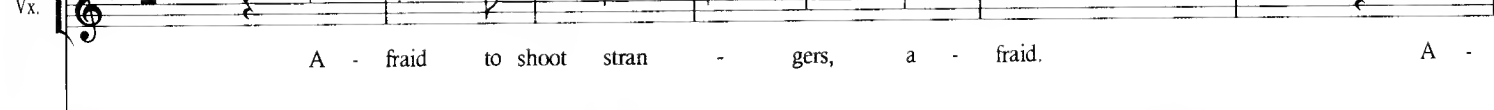
Gtr. 3 Tab.

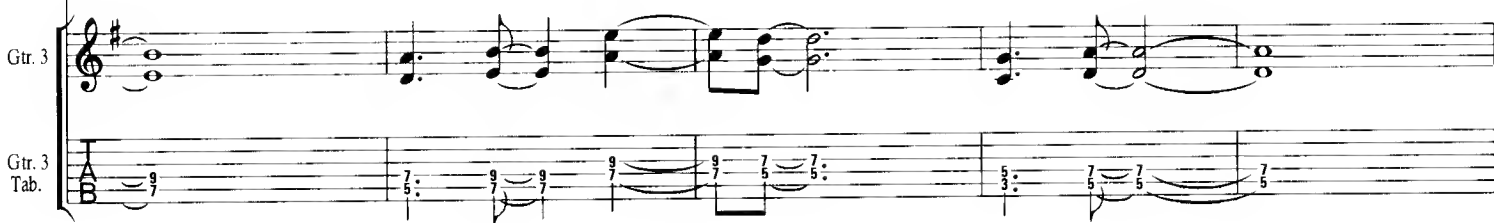
Vx.  - fraid, _____ a - fraid to shoot stran - gers, a - fraid.

Gtr. 3 

Gtr. 3 Tab. 

Vx.  A - fraid to shoot stran - gers, a - fraid. A -


Gtr. 3 

Gtr. 3 Tab. 


Vx.  - fraid to shoot stran - gers, a - fraid. A - fraid to shoot stran - gers, a -

Gtr. 3 

Gtr. 3 Tab. 

Vx.  - fraid. A - fraid to shoot stran - gers, a - fraid. A -

Gtr. 3 

Gtr. 3 Tab. 

Vx. *B* *Em* *Am* *G*
- fraid to shoot stran - gers, a - fraid. A - fraid to shoot stran -

Gtr. 3

Gtr. 3 Tab.

G *D* *Em* *D* *Em* *Am* *G*

Vx.
gers, a - fraid. A - fraid to shoot stran - gers.

Gtr. 3

Gtr. 3 Tab.

5.26
Em
8va *D* *C*

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Em *D* *C* *8va*

Gtr. 1

Gtr. 1 Tab.

Gtr. 2 *(8va)*

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

A (8va) B Em

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

sim.

(8va) D rit. C

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

5:42
(♩ = 81)
Guitar 1 doubles

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

F#m D E D E F#m D

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

F#m D E B C#m F#m D

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

E D E F#m D E B C#m

Vx. *A-fraid to shoot stran - gers. _____*

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

E B C#m F#m D E D E

Vx. *A-fraid to shoot stran - gers. _____* *A-fraid to shoot stran - gers. _____*

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

F#m D E rit. B C#m F#m

Vx. *A-fraid to shoot stran - gers. _____*

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

FEAR IS THE KEY

Words & Music by Bruce Dickinson & Janick Gers

(♩ = 93)

[E]

Voice

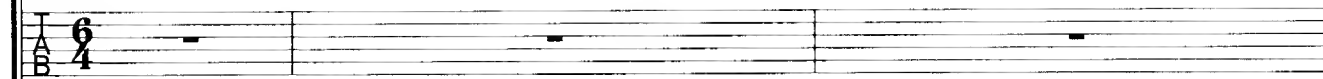


Drum intro.

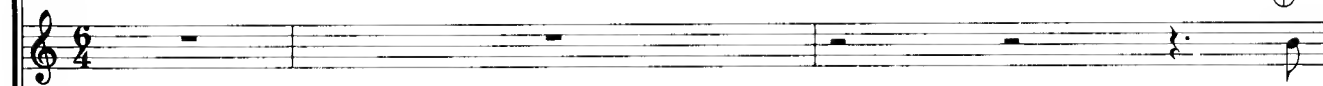
Guitar 1



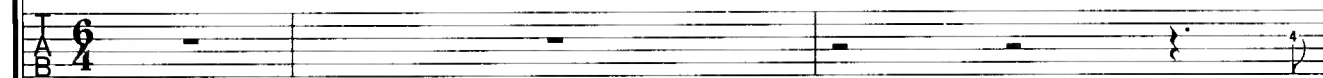
Guitar 1
Tablature



Guitar 2



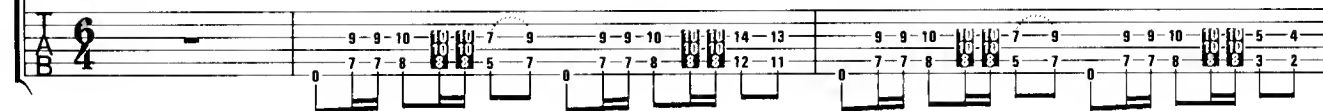
Guitar 2
Tablature



Guitar 3



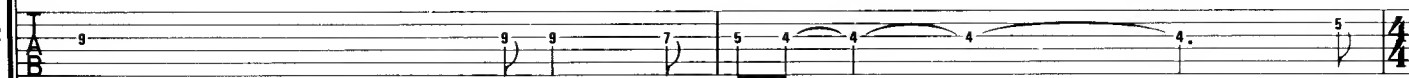
Guitar 3
Tablature



Gtr. 2



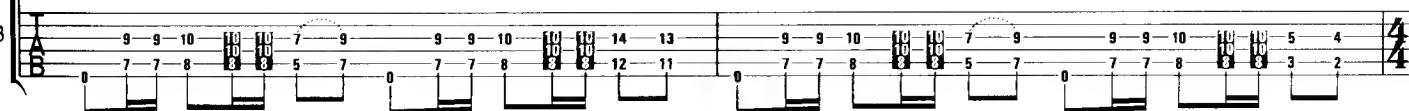
Gtr. 2
Tab.



Gtr. 3



Gtr. 3
Tab.



Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Vx.

Gtr. 3

Gtr. 3 Tab.

We

0:32
1:31

[E]

Vx.

live our lives in fe - ver, in a chok-ing sweat of fear.
hear your se - cret heart - beat, I can hear your si - lent cries.

Gtr. 3

Gtr. 3 Tab.

Vx.

In the heat of the night you can feel so much, in the
The kids have lost their free - dom and

Gtr. 3

Gtr. 3 Tab.

Vx.

Gtr. 3

Gtr. 3 Tab.

E D C D E D C D

Vx.

Gtr. 3

Gtr. 3 Tab.

E C D [E]

Vx.

Gtr. 3

Gtr. 3 Tab.

Vx. 

2nd time

Gtr. 1 

Gtr. 1 Tab. 

Gtr. 2 

Gtr. 2 Tab. 

Gtr. 3 

Gtr. 3 Tab. 

1. A G 2. [E]

Vx. 

Gtr. 1 

Gtr. 1 Tab. 

Gtr. 2 

Gtr. 2 Tab. 

Gtr. 3 

Gtr. 3 Tab. 

Vx.

Gtr. 3

Gtr. 3 Tab.

Vx. A5 C5 B5 D C E D
don't get a say, the ma - jo - ri - ty gets its way, you're out - num - bered by the bas - tards 'til the day you die.

Gtr. 3 A5 C5 B5 D C E D

Gtr. 3
Tab. A5 C5 B5 D C E D

Vx.

ad lib. harmonics and feedback
with trem. bar and echo

Gtr. 1

Gtr. 3

Gtr. 3
Tab.

The image shows a musical score for guitar, specifically for a piece in E major (one sharp). The score is divided into three systems, each containing three staves. The first staff is labeled 'Gtr. 1' and contains a treble clef, a key signature of one sharp (F#), and a series of four measures, each containing a single note (G4) with a fermata. The second staff is labeled 'Gtr. 3' and contains a treble clef, a key signature of one sharp (F#), and a series of four measures, each containing a single note (G4) with a fermata. The third staff is labeled 'Gtr. 3 Tab.' and contains a bass clef, a key signature of one sharp (F#), and a series of four measures, each containing a single note (G4) with a fermata. The fourth staff is labeled 'Tab.' and contains a bass clef, a key signature of one sharp (F#), and a series of four measures, each containing a single note (G4) with a fermata.

Gtr. 1

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

E D C D E C D

Vx.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

3:26

(♩ = 156)

Am7 Em/A A69

Vx.

hear your si - lent heart-beat and I hear your si - lent cries. Oh

Gtr. 3


Gtr. 3 Tab.

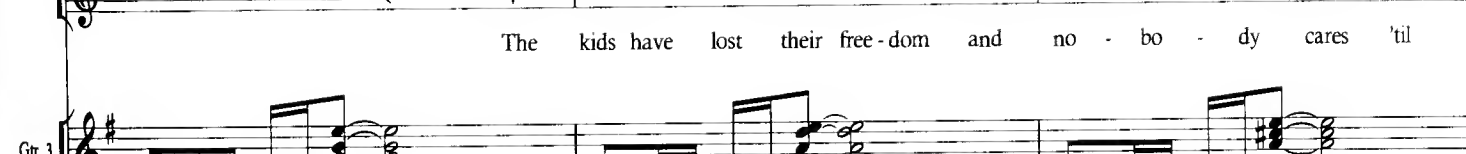
Vx.  ~ ~ ~ lies and lies.


Gtr. 3 

Gtr. 3 Tab. 

Em/A 3.38 Bm11 A/B 3


Vx.  The kids have lost their free-dom and no-bo-dy cares 'til


Gtr. 3 

Gtr. 3 Tab. 


Bm11 A/B Am7

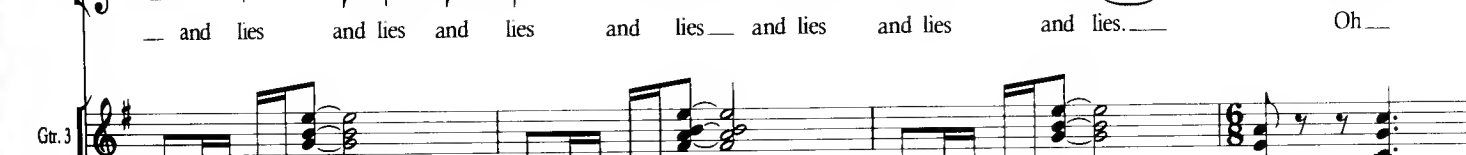
Vx.  some-bo-dy fa-mous dies. They're tell-ing lies and lies

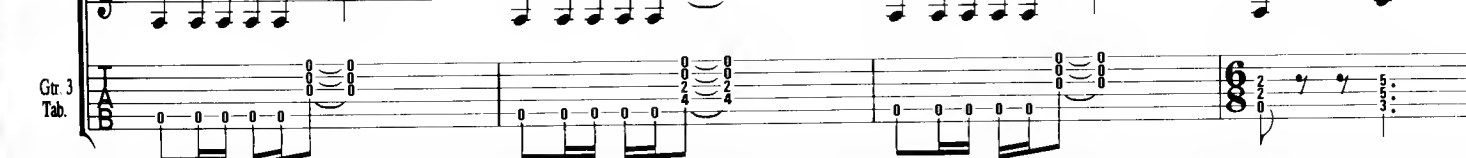
Gtr. 3 

Gtr. 3 Tab. 

Em/A A69 Em/A A5 C5

Vx.  and lies and lies and lies and lies and lies and lies. Oh

Gtr. 3 

Gtr. 3 Tab. 


Vx.  Aagh _____ Ha, ha, ha _____


Gtr. 3 


Gtr. 3 Tab. 

3:57


A69 Em/A Am7


Vx.  I _____ re - mem - ber a time _____ when we used _____ and a - bused,

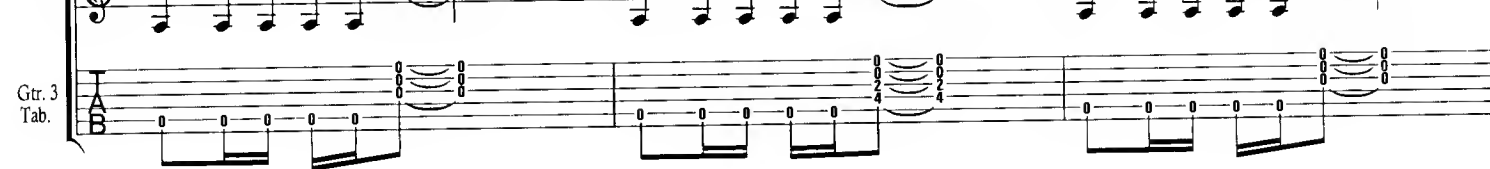
Gtr. 3 

Gtr. 3 Tab. 

Em/A A69 Em/A

Vx.  _____ ~ ~ ~ lies. _____

Gtr. 3 

Gtr. 3 Tab. 

Bm11 A/B Bm11

Vx.  I _____ re - mem - ber a time _____ when we thought that pas - sion was

Gtr. 3 

Gtr. 3 Tab. 

Vx. free, _____ but it was just lies _____ and lies _____ and lies _____ and lies _____

Gtr. 3

Gtr. 3 Tab.

A69 Em/A A5 C5

Vx. and lies _____ and lies _____ and lies _____ In the

Gtr. 3

Gtr. 3 Tab.

B5 D5 C5 E5 D#5 G5 F#5

Vx. night, _ oh, _ Aagh _

Gtr. 3

Gtr. 3 Tab.

A5 C5 B5 D5 C5 rit. E5 D#5 G5 F#5

Vx.

Gtr. 3

Gtr. 3 Tab.

The musical score is for the song "We" by The Police. It features three staves: Vx. (Vocals), Gtr. 2 (Guitar 2), and Gtr. 3 (Guitar 3). The key signature is one sharp (F#) and the time signature is 4/4. The Vx. staff shows the vocal melody with lyrics "We". The Gtr. 2 staff contains a melodic line with various techniques like triplets and bends. The Gtr. 3 staff contains a more complex melodic line with many accidentals and bends. Below the Gtr. 2 and Gtr. 3 staves are guitar tablatures (TAB) for each, providing fret numbers and other technical instructions for playing the guitar parts.

Vx. live in fe - ver. We live in

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

The image shows a musical score for a guitar and voice ensemble. It consists of four staves:

- Vx (Voice):** The top staff, featuring a vocal line in G major. The lyrics "fe - ver" and "We live in fe - ver" are written below the staff.
- Gtr 2:** The second staff, featuring a guitar line in G major. It includes various musical notations such as eighth notes, sixteenth notes, and triplets.
- Gtr 2 Tab:** The third staff, featuring a guitar tablature for the second guitar. It includes fret numbers (e.g., 15, 17, 12, 13, 14, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1, 0) and fretboard diagrams.
- Gtr 3:** The fourth staff, featuring a guitar line in G major. It includes various musical notations such as eighth notes, sixteenth notes, and triplets.
- Gtr 3 Tab:** The fifth staff, featuring a guitar tablature for the third guitar. It includes fret numbers (e.g., 9, 10, 7, 9, 10, 14, 13, 9, 10, 7, 9, 10, 5, 4, 7, 8, 5, 7, 8, 3, 2, 1, 0) and fretboard diagrams.

Vx.
 Gtr. 2
 Gtr. 2 Tab.
 Gtr. 3
 Gtr. 3 Tab.

Measures 1-8 of the musical score. The score includes staves for Voice (Vx.), Guitar 2 (Gtr. 2), Guitar 2 Tablature (Gtr. 2 Tab.), Guitar 3 (Gtr. 3), and Guitar 3 Tablature (Gtr. 3 Tab.). The key signature is one sharp (F#). The guitar parts feature various techniques such as bends, vibrato, and double stops. The tablature for Gtr. 2 and Gtr. 3 provides fret numbers for the guitar parts.

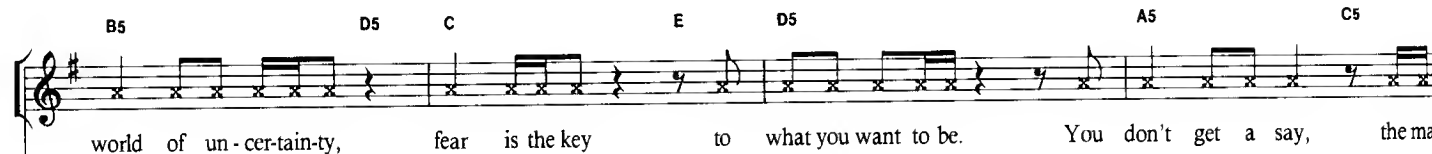
Vx.  Now we're liv-ing in, in a


Gtr. 2 


Gtr. 2 Tab. 

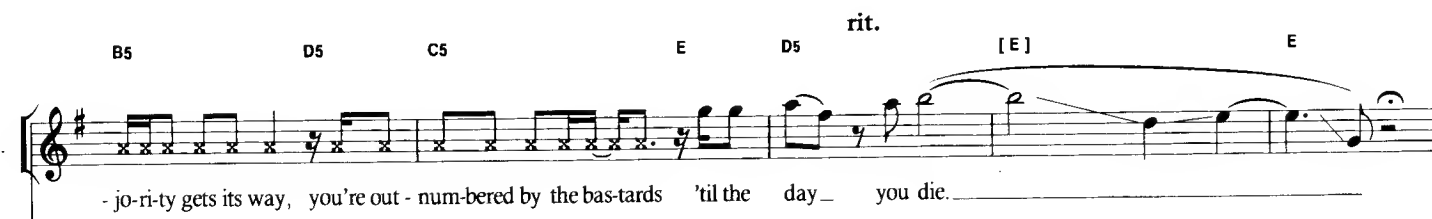
Gtr. 3 


Gtr. 3 Tab. 


Vx.  world of un-cer-tain-ty, fear is the key to what you want to be. You don't get a say, the ma-

Gtr. 3 

Gtr. 3 Tab. 

Vx.  -jo-ri-ty gets its way, you're out - num-bered by the bas-tards 'til the day_ you die.

Gtr. 3 

Gtr. 3 Tab. 

CHILDHOOD'S END

Words & Music by Steve Harris

(♩ = 88) F#m

D

Voice

reverse cymbal
fade in

Guitar 1

Guitar 1
Tablature

Guitar 2

Guitar 2
Tablature

Guitar 3

Guitar 3
Tablature

rit.

E Bm C#m

Gtr. 1

Gtr. 1
Tab.

Gtr. 2

Gtr. 2
Tab.

First system of guitar notation. The key signature is F#m (three sharps: F#, C#, G#).

Gtr. 1 (Treble Clef):

Gtr. 1 Tab. (Bass Clef):

Gtr. 2 (Treble Clef):

Gtr. 2 Tab. (Bass Clef):

Second system of guitar notation. Chord changes are indicated above the staff: D, E, F#m, and A.

Gtr. 1 (Treble Clef):

Gtr. 1 Tab. (Bass Clef):

Gtr. 2 (Treble Clef):

Gtr. 2 Tab. (Bass Clef):

Third system of guitar notation. Chord changes are indicated above the staff: E, Bm, and C#m. A double bar line is present at the end of the system.

Vx. (Treble Clef):

Gtr. 1 (Treble Clef):

Gtr. 1 Tab. (Bass Clef):

Gtr. 2 (Treble Clef):

Gtr. 2 Tab. (Bass Clef):

Vx.
 sail a - cross the oc - ean, I'd walk a hun-dred miles, if
 va - tion and the hun - ger the suf - fer-ing and the pain the
 see the full moon float, you watch the red sun - rise, we

Gtr. 3

Gtr. 3 Tab.

Vx.
 I could make it to the end, oh, just to see a smile. You
 a - gon - ies of all out war, when will it come a - gain? The
 take these things for grant - ed, but some-where some-one's dy - ing. Con -

Gtr. 3

Gtr. 3 Tab.

Vx.
 see it in their fa - ces, the sad-ness in their tears, the
 strug-ple for the pow-er, a ty - rant tries a - gain. Just
 -ta - mi - na - ted wa - ters, pol - lu - tion and de - cay, just

Gtr. 3

Gtr. 3 Tab.

Vx.
 des - per - a - tion and the an - ger, mad - ness and the fear. No
 what the hell is go - ing on? When will it e - ver end. No
 wait - ing for dis - ease to strike, oh will we learn some - day. No

Gtr. 3

Gtr. 3 Tab.

4:17 F#m A

Vx. hope, no life, just
hope, no life, just
hope, no life, just

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

E D E E

Vx. pain — and fear. No
pain — and fear. No
pain — and fear. No

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

F#m A

Vx. food, no love, just
food, no love, just
food, no love, just

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Vx. 

Gtr. 1 


Gtr. 1 Tab. 

Gtr. 2 


Gtr. 2 Tab. 


Gtr. 3 


Gtr. 3 Tab. 


2:14 

F#m 


D 

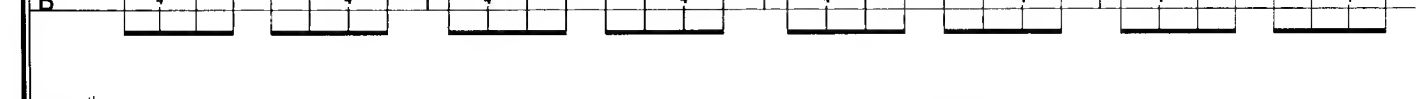
E 


Gtr. 1 

Gtr. 1 Tab. 

Gtr. 2 

Gtr. 2 Tab. 

Gtr. 3 

Gtr. 3 Tab. 

Gtr. 1 Bm
 Gtr. 1 Tab. C#m
 Gtr. 2
 Gtr. 2 Tab.
 Gtr. 3
 Gtr. 3 Tab.

2 26
 2 27
 F#m D E
 Gtr. 1
 Gtr. 1 Tab.
 Gtr. 2
 Gtr. 2 Tab.
 Gtr. 3
 Gtr. 3 Tab.

63

[illegible][illegible]

Gtr. 2 (8va) F#m 3.06 A
 Gtr. 2 Tab.
 Gtr. 3
 Gtr. 3 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

3:14 / 3:25
3:35 / 3:46

Guitar 1 doubles

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

3rd and 4th time

F#m

A

E

Vx.

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bm

1. 2. 3. C#m

4. C#m

D.S. al Coda

You

8va

⊕ CODA

E

F#m

child-hood's end.

WASTING LOVE

Words & Music by Bruce Dickinson & Janick Gers

(♩ = 75)

Em C D Em C D

Voice

Guitar 1

Guitar 1
Tablature

Guitar 2

Guitar 2
Tablature

Guitar 3

Guitar 3
Tablature

Em C D Em C D C D

Gtr. 1

Gtr. 1
Tab

Gtr. 2

Gtr. 2
Tab

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Em9 Em9/C Em9 Em9/C Em9 Em9/C

Vx.

May - be one day I'll be an hon-est man,

Gtr. 3

Gtr. 3 Tab.

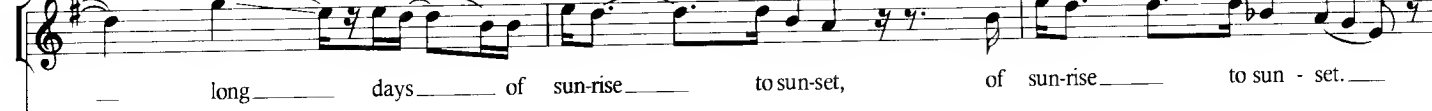
Em9 Em9/C Em9 Em9/C Am7 Em9/A


Vx.


up till now I'm doing the best I can. Long roads,

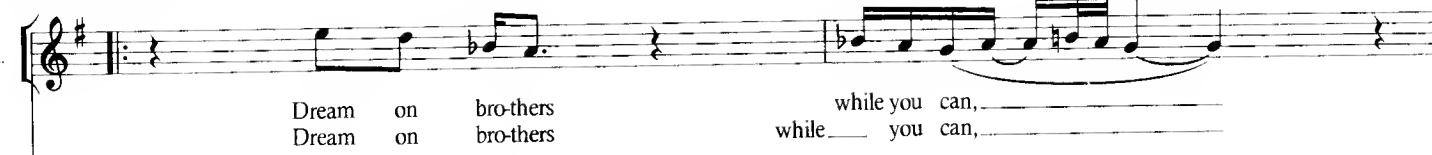
Gtr. 3


Gtr. 3 Tab.


Vx.  long days of sun-rise to sun-set, of sun-rise to sun-set.

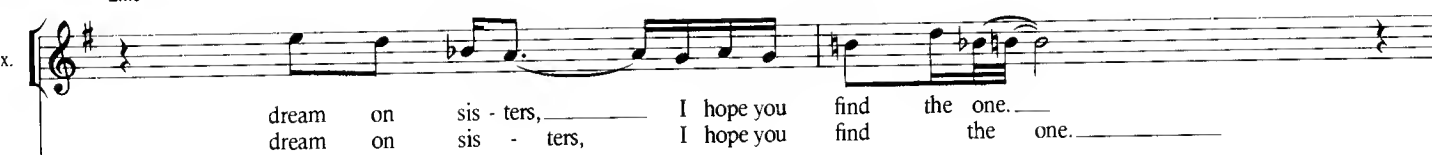
Gtr. 3 


Gtr. 3 Tab. 

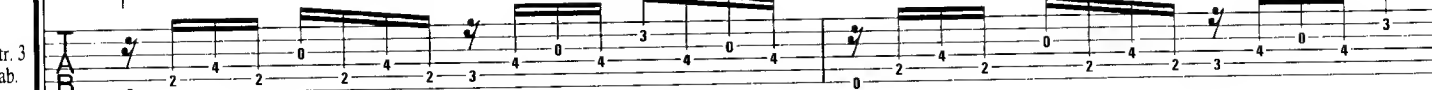
Vx.  Dream on brothers while you can, Dream on brothers while you can.

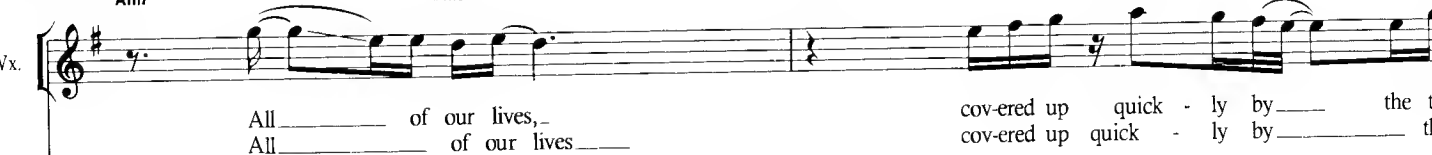
Gtr. 3 


Gtr. 3 Tab. 

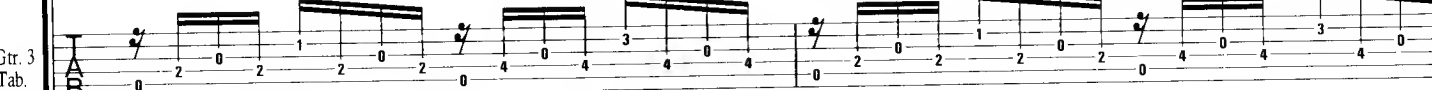
Vx.  dream on sis-ters, I hope you find the one. dream on sis-ters, I hope you find the one.

Gtr. 3 

Gtr. 3 Tab. 

Vx.  All of our lives, covered up quick-ly by the tides. All of our lives covered up quick-ly by the tides.

Gtr. 3 

Gtr. 3 Tab. 

Vx.

of time. Sands are flow - ing and the

Gtr. 3

Gtr. 3 Tab.

Vx.

lines are in your hands, in your eyes I see the hun-ger and the des - per-ate cry that tears the night.

Gtr. 3

Gtr. 3 Tab.

1:40
3:00
(♩ = 75)

Vx.

Spend your days full of emp - ti - ness, spend your years full of lone - li - ness.
Spend your days full of emp - ti - ness, spend your years full of lone - li - ness.

Gtr. 3

Gtr. 3 Tab.

Vx.

Wast - ing love in a des - per-ate ca-ress, roll - ing sha-dows of nights.
Wast - ing love in a des - per-ate ca-ress, roll - ing sha-dows of night.

Gtr. 3

Gtr. 3 Tab.

Vx.

Gtr. 3 *let ring*

Gtr. 3 Tab.

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 3

Gtr. 3 Tab.

[illegible]

Em C Am D C

(8va)

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

[illegible]

Vx. *Am*

Spend your days _____ full of emp - ti - ness, _____

(8va)

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Em C D G D/F# Em C D G D

Vx.

spend your years _____ full of lone - li - ness. _____

Wast - ing love in a des - per - ate ca - ress,

Gtr. 3

Gtr. 3 Tab.

Em C D G Bm Em C D G F

Vx.

roll - ing sha - dows _____ of nights. _____

Spend your days _____ full of emp - ti - ness, _____

(8va)

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Vx.

(8va)

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

D G D Em C D Cadd9 D11 C#11 Em7
 Vx. des - per - ate ca - ress, roll - ing sha - dows _ of night. _____
 Gtr. 1 8va _____
 Gtr. 1 Tab. 12 10 _____
 Gtr. 2 _____
 Gtr. 2 Tab. 14 14 9 7 9 8 8 7 5 7 _____
 Gtr. 3 _____
 Gtr. 3 Tab. 7 5 3 3 7 5 5 0 7 5 3 4 0 3 3 4 0 3 2 _____

THE FUGITIVE

Words & Music by Steve Harris

(♩ = 161)

E5

G5

E5

F5

D5

Voice

Guitar 1

Guitar 1
Tablature

Guitar 2

Guitar 2
Tablature

Guitar 3

Guitar 3
Tablature

Gtr. 3

Gtr. 3
Tab.

E5

G5

E5

F5

D5

C5

B5

A5

Gtr. 3

Gtr. 3
Tab.

0.12
E5

G5

E5

F5

D5

Gtr. 3

Gtr. 3 Tab.

0:24

B11 Cadd9 B11 Cadd9 Dadd9 Cadd9 B11 Cadd9

Gtr. 3

Gtr. 3 Tab.

B11 Cadd9 B11 Cadd9 Dadd9 Cadd9 B11 Cadd9

Gtr. 3

Gtr. 3 Tab.

E5 G5 E5 F5 D5

Gtr. 3

Gtr. 3 Tab.

E5 G5 E5 F5 C D5 C5 B5

Gtr. 3

Gtr. 3 Tab.

0:47

Dadd9 Cadd9 Am B^badd9

Gtr. 3

Gtr. 3 Tab.

Vx. On a cold Oc-to - ber morn - ing, as

Gtr. 3

Gtr. 3 Tab.

Vx. frost lay on the ground, wait-ing to make my move I make no sound.

Gtr. 3

Gtr. 3 Tab.

Am Bbadd9 Cadd9 Dadd9

Vx. Wait - ing for the mist, to co-ver all a - round, I

Gtr. 3

Gtr. 3 Tab.

Cadd9 Am Bbadd9

Vx. care - ful-ly picked my time then took the wall. I'm

Gtr. 3

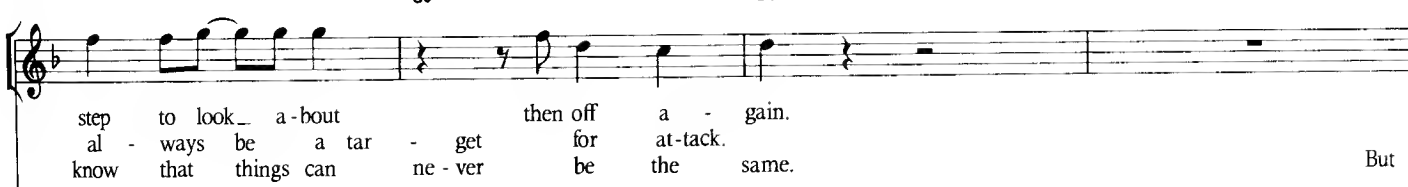
Gtr. 3 Tab.


Cadd9 D5

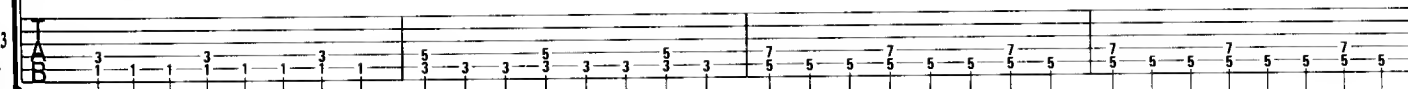
Vx.  sick and tired of run-ning, the hun - ger and the pain. A
Al-ways look - ing round me, for - ev - er look-ing back, I'll
Ev - en if I find them and get to clear my name, I

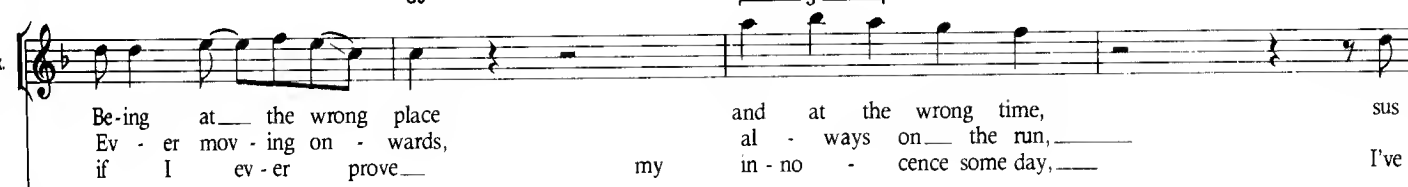
Gtr. 3 


Gtr. 3 Tab 

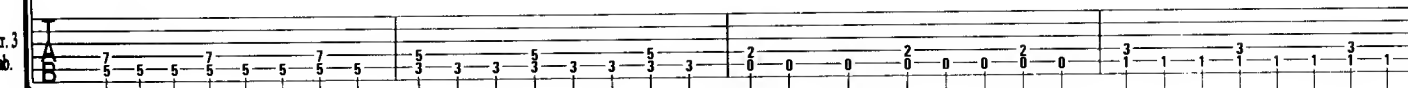
Vx.  step to look a - bout then off a - gain.
al - ways be a tar - get for at-tack. But
know that things can ne - ver be the same.

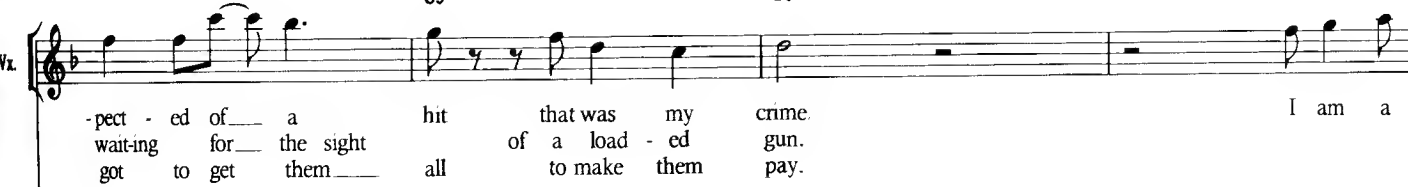
Gtr. 3 


Gtr. 3 Tab 

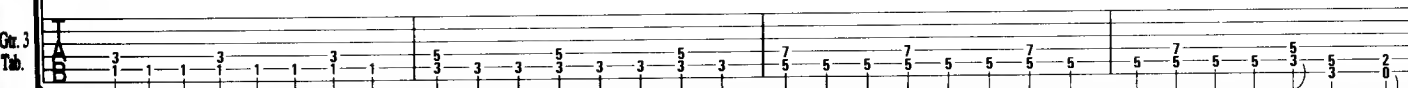
Vx.  Be-ing at the wrong place and at the wrong time, sus -
Ev - er mov - ing on - wards, al - ways on the run, I've
if I ev - er prove my in - no - cence some day, —

Gtr. 3 

Gtr. 3 Tab 

Vx.  -pect - ed of a hit that was my crime. I am a
wait-ing for the sight of a load - ed gun.
got to get them all to make them pay.

Gtr. 3 

Gtr. 3 Tab 

Vx. *fu - gi - tive, be - ing hunt - ed down_ like game. I am a*

Gtr. 3

Gtr. 3 Tab.

Vx. *fu - gi - tive, but I've got to clear_ my name. I am a*

Gtr. 3

Gtr. 3 Tab.

D5 C5 A5 Bb F G

Vx. *fu - gi - tive, be - ing hun - ted down like game. I am a fu - gi - tive,*

Gtr. 3

Gtr. 3 Tab.

D5 C A5 Bb F G D5 C5

Vx. *but I've got to clear_ my name.*

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

3rd time to Coda ⊕

1.3. 2. Bb

8va

[D] [C#]
 (8va)
 Gtr. 2
 Gtr. 2 Tab.
 Gtr. 3
 Gtr. 3 Tab.

[E]

Gtr. 2

8va

Gtr. 2

Tab.

Gtr. 3

Gtr. 3

Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

3:08

E5

G5

E5

with echo

F5

D5

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

E5

G5

E5

F5

D5

C5

B5

A5

Gtr. 3

Gtr. 3 Tab.

E5

G5

E5

F5

D5

Gtr. 3

Gtr. 3 Tab.

Gtr. 3

Gtr. 3 Tab.

3.29
B11 Cadd9 B11 Cadd9 Dadd9 Cadd9 B11 Cadd9

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

B11 Cadd9 B11 Cadd9 Dadd9 Dadd9 Cadd9 B11

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Em C5 3:49 D5 E5 C5

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

(8va) G#5 E5 F#5 G#5 D. 8 al Coda

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

4:40

⊕ CODA

E

G5 E5 F5 D5

Gtr. 3

Gtr. 3 Tab.

E5 G5 E5 F5 D5 C5 B5 A5 E5

Gtr. 3

Gtr. 3 Tab.

CHAINS OF MISERY

Words & Music by Bruce Dickinson & Dave Murray

(♩ = 132)
[E]

Voice

Guitar 1

Guitar 1
Tablature

Guitar 2

Guitar 2
Tablature

Guitar 3

Guitar 3
Tablature

Gtr. 1

Gtr. 1
Tab.

Gtr. 2

Gtr. 2
Tab.

Gtr. 3

Gtr. 3
Tab.

© Copyright 1992 Iron Maiden Publishing (Overseas) Limited
(Administered by Zomba Music Publishers Limited, 105-107 High Road, Willesden, London NW10).
All Rights Reserved. International Copyright Secured.

Gtr. 3

Gtr. 3 Tab.

0:18
1:02
[E]

Vx.

There's a mad-man in the cor - ner of your eye, — he likes to pry in - to your sun -
There's a pro - phet in the gut-ter in the street, he says 'You're damned!' and you be - lieve

Gtr. 3

Gtr. 3 Tab.

Vx.

— light. — He wants to burst in - to the street with you and I, — a world of
— him. — He's got a vi - sion but it shines — out — through your eyes, — a

Gtr. 3

Gtr. 3 Tab.

G/B

Vx.

sha - dows and of rain. He's seen what
world of hat-red and — fear. He's felt what

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

C A/G#

Vx.
love _____ is, _____ he wants to pay _____ you back with guilt.
love _____ means, _____ he wants to pay _____ you back with pain.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

0:40
1:22
[E]

Vx.
— He lies _____ to you, _____ he won't let you be, _____ he's got _____ your chains _____ of mi - se - ry.
— He lies _____ to you, _____ he won't let you be, _____ he's got _____ your chains _____ of mi - se - ry.

G D A

Gtr. 3

Gtr. 3 Tab.

[E]

Vx.
— He won't _____ be still _____ 'til he's turned your key, _____ he holds your chains _____ of mi - se - ry.
— He won't _____ be still _____ 'til he's turned your key, _____ he holds your chains _____ of mi - se - ry.

G D A

Gtr. 3

Gtr. 3 Tab.

Vx.  he's got your chains of mi-se-ry.

Gtr. 1 


Gtr. 1 Tab. 


Gtr. 2 

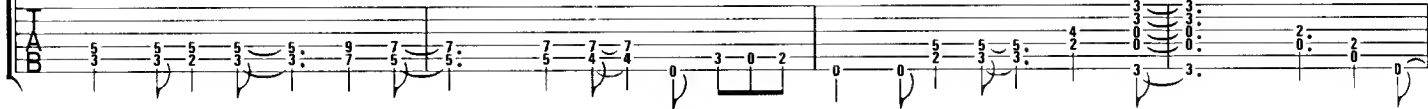
Gtr. 2 Tab. 

Gtr. 3 

Gtr. 3 Tab. 

Vx.  He lies to you, he won't let you be, he's got your chains of mi-se-ry.

Gtr. 3 

Gtr. 3 Tab. 

Vx.  He won't be still til he's turned your key, he holds your chains of mi-se-ry.

Gtr. 3 

Gtr. 3 Tab. 

Vx. *ry.* It's on - ly

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Dadd9 Em7/Bb Em7/B Cadd9

Vx. love holds the key to your heart,

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Dadd9 Em7/Bb Em7/B Cadd9

Vx. mm, it's on -

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

E5

F5

B \flat 5

C5

(8va)

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

B \flat 5

F5

C5

D5

E5

F5

(8va)

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 1

Gtr. 1 Tab.

(8va)

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

2:46

[E]

Vx.

He lies to you he won't let you be, he's got your chains

Gtr. 3

Gtr. 3 Tab.

D A [E]

Vx.

of mi - se - ry. He won't be still 'til he's turned your key,

Gtr. 3

Gtr. 3 Tab.

Vx. ^G he holds your chains of mi - se - ry. He lies to you,

Gtr. 3

Gtr. 3 Tab.

Vx. ^G he won't let you be, ^D he's got your chains ^A of mi - se - ry.

Gtr. 3

Gtr. 3 Tab.

Vx. ^[E] He won't be still, ^G 'til he's turned your key, ^{rit.} he holds your chains ^D of mi - se - ry. ^A

Gtr. 3

Gtr. 3 Tab.

Vx. ^{E5}

Gtr. 3

Gtr. 3 Tab.

THE APPARITION

Words & Music by Steve Harris & Janick Gers

0:01
2:26

(♩ = 98)

E5

C/E

D5

E5

Voice

Now I'm here can you see me,
You can do what you want to,

'cos I'm out on my own...
if you try a lit-tle bit hard-er.

Drum intro.

Guitar 1

Guitar 1
Tablature

Guitar 2

Guitar 2
Tablature

Guitar 3

Guitar 3
Tablature

Vx.

C/E

E5

D5

E5

C/E

When the room goes cold,
A lit-tle bit of faith

tell me you can feel me,
goes a long way,

'cos I'm here.
it does.

Here I am, can you see me
Are we here for a rea-son?

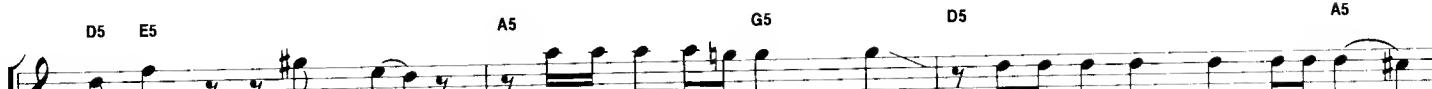
Gtr. 3


Gtr. 3
Tab.

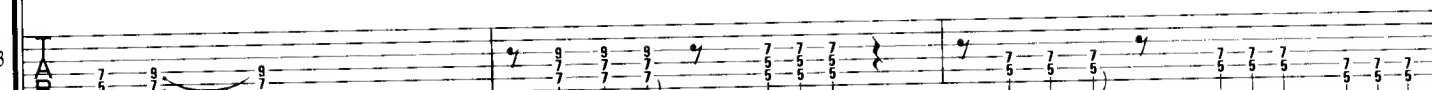
Vx. 
 pass - ing through, on my way to a place I'd been to on - ly in
 I'd like to know just what you think, it would be nice to know what hap - pens


Gtr. 3 


Gtr. 3 Tab. 

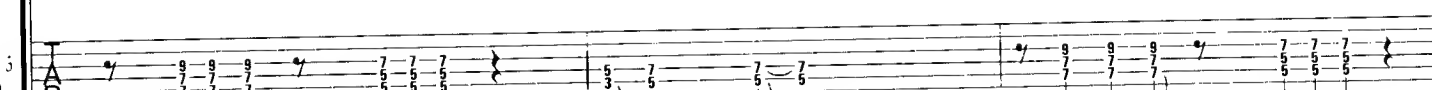
Vx. 
 my dreams be - fore. In a world of de - lu - sion, ne - ver turn your back on a friend...
 when we die would - nt it? There are some who are wise, there are some who are born na - ive.


Gtr. 3 


Gtr. 3 Tab. 

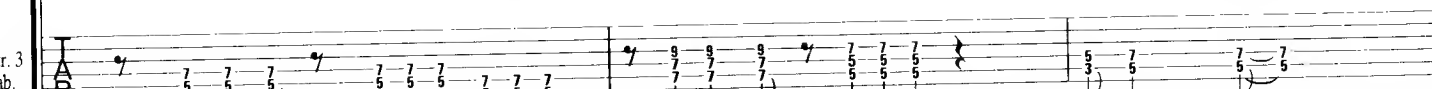
Vx. 
 You can count your real true friends on one hand, through life. There are those that de - ceive you,
 I be - lieve there are some that must have lived be - fore, don't you? As for me, well I'm think - ing,


Gtr. 3 


Gtr. 3 Tab. 

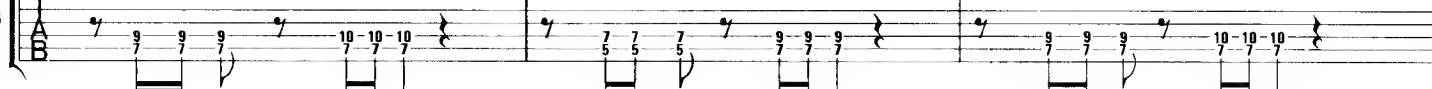
Vx. 
 there are those that'll let you down. Is there some - one out there that would die for you, thought not.
 you got - ta keep an o - pen mind. But I hope that my life's not an o - pen and shut case.

Gtr. 3 

Gtr. 3 Tab. 

Vx. 

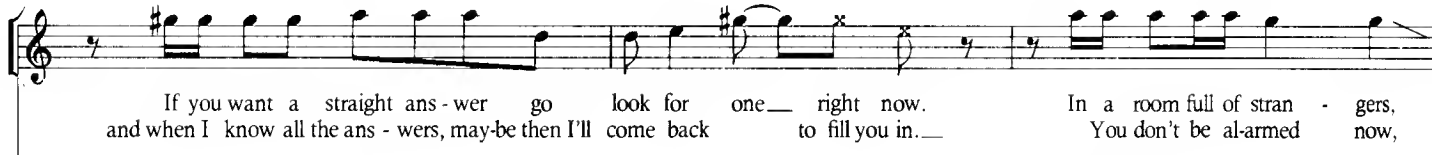
Gtr. 3 


Gtr. 3 Tab. 

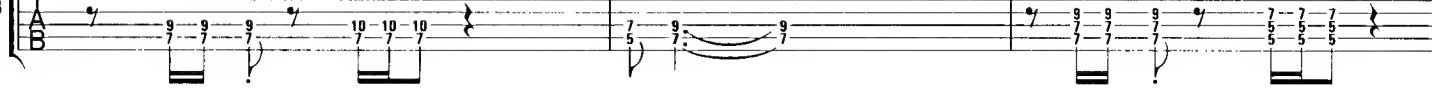
Vx. 

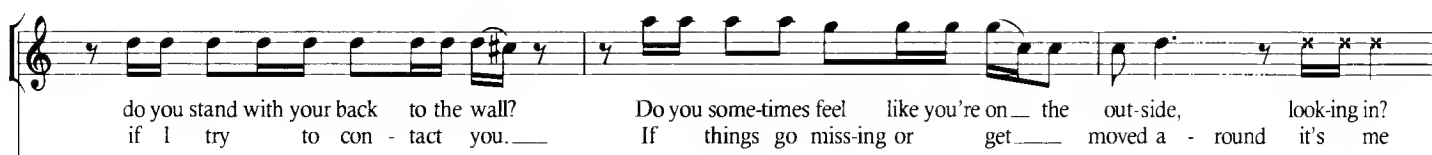
Gtr. 3 


Gtr. 3 Tab. 

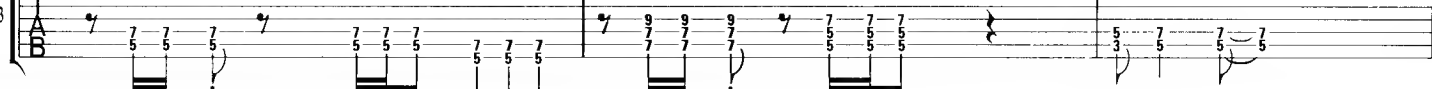
Vx. 

Gtr. 3 

Gtr. 3 Tab. 

Vx. 

Gtr. 3 

Gtr. 3 Tab. 

A5 G5 D5 A5

Vx. You can make your own luck, you cre-ate your des-ti-ny.— I be-lieve you have the pow-er if you
and don't dis-be-lieve it. No mat-ter what your friends might say,— we'll meet up a-gain some place, some

Gtr. 3

Gtr. 3 Tab.

1. C5 D5 2. C5 D5
to inst.

Vx. want to, it's true. way one day.

Gtr. 3

Gtr. 3 Tab.

1:19 [E] inst.

Gtr. 3

Gtr. 3 Tab.

Gtr. 3

Gtr. 3 Tab.

Gr. 3

Gr. 3 Tab.

Gtr. 3

Gtr. 3 Tab.

1:39

Drums double pulse for 8 bars

[illegible]

The image displays a musical score for guitar, featuring two parts: Gtr. 2 and Gtr. 3. Each part consists of a standard musical staff and a corresponding tablature staff below it. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The Gtr. 2 part includes various musical notations such as eighth notes, sixteenth notes, and triplets, along with fret numbers (16, 14, 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1) and a final measure with a 2. The Gtr. 3 part features a similar rhythmic pattern with eighth and sixteenth notes, and includes fret numbers (9, 7, 6, 5, 4, 3, 2, 1) and a final measure with a 6. The tablature staff for Gtr. 3 shows the string numbers (1-6) and fret numbers for each note.

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

1:58

F#m

8va

B5

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 2
 Gtr. 2 Tab.
 Gtr. 3
 Gtr. 3 Tab.

F#m B5 E5
 (8va)
 Gtr. 2
 Gtr. 2 Tab.
 Gtr. 3
 Gtr. 3 Tab.

2.07
 Dm wah-wah G5 C5
 Gtr. 1
 Gtr. 1 Tab.
 Gtr. 3
 Gtr. 3 Tab.

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

NC
(8va)

Gtr. 3

Gtr. 3 Tab.

Cadd9

G

D \sharp

JUDAS BE MY GUIDE

Words & Music by Bruce Dickinson & Dave Murray

(♩ = 117)

A D

A8 Bb

A

Voice

Guitar 1

Guitar 1
Tablature

Guitar 2

Guitar 2
Tablature

Guitar 3

Guitar 3
Tablature

accel.

D

A

Bb

G

with echo

Gtr. 1

Gtr. 1
Tab.

Gtr. 2

Gtr. 2
Tab.

Gtr. 3

Gtr. 3
Tab.

8va

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

Dm C/D Dm C/D Bb C

Vx.

Lights

(8va)

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

0.28
1:04

Dm C G5 Bb F

Vx.

out, we live in a world of dark - ness, no doubt, ev - ery-thing's up for sale. We
wars, die in a blaze of glo - ry, come home, meat in a plast - ic sack. Fall


1st time

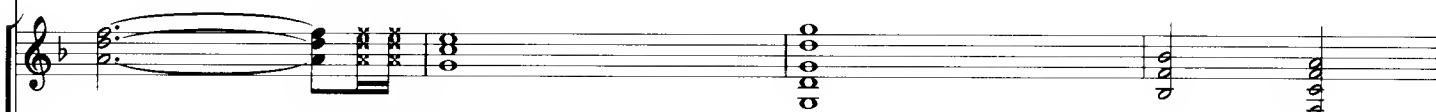
Gtr. 1

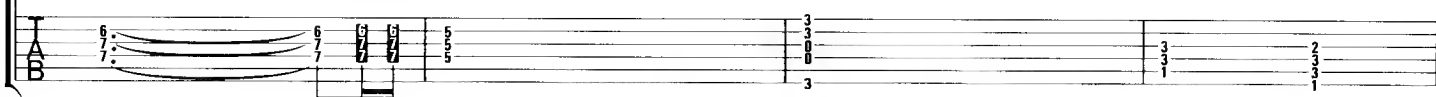
Gtr. 1 Tab.


Gtr. 3


Gtr. 3 Tab.

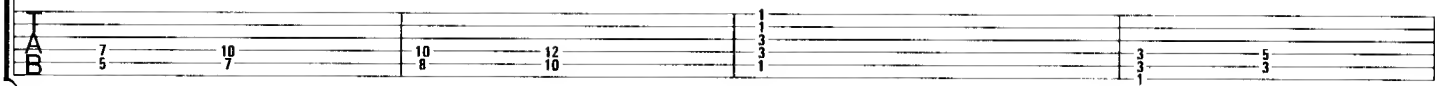
Vx.  sleep, all of the world is burn - ing, we pray to God for a bet - ter deal...
down, pray to your God for mer - cy, so kneel, and help the blade cut clean.


Gtr. 3 


Gtr. 3 Tab. 

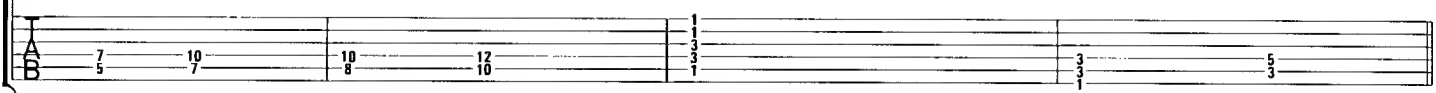
Vx.  No - thing is sa - cred, back then or now, No - thing is sa - cred, back then or now,
No - thing is sa - cred, back then or now,


Gtr. 3 


Gtr. 3 Tab. 


Vx.  ev - ery-thing's wast - ed, is that all there is? Can I go now? ev - ery-one's wast - ed, is that all there is? Is that it now?

Gtr. 3 

Gtr. 3 Tab. 

Vx.  Ju - das my guide, whis - pers in the night, Ju - das my guide, whis - pers in the night,
Ju - das my guide, whis - pers in the night,

Gtr. 3 

Gtr. 3 Tab. 

Vx. Ju - das my guide. Fight
Ju - das my guide.

Gtr. 3

Gtr. 3 Tab.

1:40
Dm C/D Dm C/D B \flat C

Vx. Ju - das my guide, whis - pers in the night,

Gtr. 3

Gtr. 3 Tab.

Dm C/D Dm C/D B \flat C

Vx. Ju - das my guide.

Gtr. 3

Gtr. 3 Tab.

1:51
Dm B \flat 5

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Vx.

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Vx.

in the black, I have no guid - ing light, I'm

Gtr. 3

Gtr. 3 Tab.

C5

D5

C5

Bb5

Vx.

whis - per-ing in your dreams.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

C5

Am7

8va

15 - 17 -

The musical score for "The Wind" by George Gershwin is presented in a multi-staff format. The staves are labeled as follows:

- Vx.** (Vox): The top staff, featuring a vocal line with a treble clef and a key signature of one flat (B-flat).
- Gtr. 2** (Guitar 2): The second staff, featuring a guitar line with a treble clef and a key signature of one flat. It includes a *(8va)* marking, indicating an octave shift.
- Gtr. 3** (Guitar 3): The third staff, featuring a guitar line with a treble clef and a key signature of one flat.
- Tab.** (Guitar Tablature): The bottom staff, featuring guitar tablature with a bass clef and a key signature of one flat. It includes fret numbers (e.g., 17, 15, 18, 20) and a *(8va)* marking.

The score is written for a key signature of one flat (B-flat) and a common time signature (C). The music is in the key of B-flat major (or D-flat minor). The score includes various musical notations such as notes, rests, and dynamic markings.

Musical score for guitar, showing staves for Gtr. 2 and Gtr. 3, with tablature and fret numbers. The score is for a piece in G major, 4/4 time, with a tempo of 120 bpm. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system contains measures 1-4, and the second system contains measures 5-8. The notation includes standard musical notation for Gtr. 2 and Gtr. 3, and guitar tablature for Gtr. 2 and Gtr. 3. The tablature includes fret numbers and a 3/4 time signature. The score is for a piece in G major, 4/4 time, with a tempo of 120 bpm. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system contains measures 1-4, and the second system contains measures 5-8. The notation includes standard musical notation for Gtr. 2 and Gtr. 3, and guitar tablature for Gtr. 2 and Gtr. 3. The tablature includes fret numbers and a 3/4 time signature.

Dm
(8va)

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 2
 Gtr. 2 Tab.
 Gtr. 3
 Gtr. 3 Tab.

C5

(8va)
 Gtr. 2
 Gtr. 2
 Tab.
 Gtr. 3
 Gtr. 3
 Tab.

G5

[illegible]

Vx. Ju - das my guide, whis - pers in the night, -

(8va)

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

The image displays a musical score for the song "The Way of Zen" by The Beatles. It consists of three staves:

- Vx. (Vocal):** The top staff shows the vocal melody in treble clef with a key signature of one flat (B-flat). The lyrics "Ju - das my guide." are written below the notes. Chord symbols Dm, C/D, Dm, C/D, and Bb are placed above the staff.
- Gtr. 3 (Guitar):** The middle staff shows the guitar accompaniment in treble clef. It features a rhythmic pattern of eighth and sixteenth notes, with some notes marked with an 'x'.
- Gtr. 3 Tab. (Guitar Tablature):** The bottom staff shows the guitar tablature in bass clef, corresponding to the guitar part above. It includes fret numbers (6, 7, 5) and bar lines.

The musical score for "The Lord's Prayer" is presented in a multi-staff format. The vocal line (Vx.) is in treble clef with a key signature of one flat (Bb). The guitar parts include a second staff (Gtr. 2) in treble clef, a third staff (Gtr. 2 Tab.) in bass clef with a Bb, and a fourth staff (Gtr. 3) in treble clef. The fifth staff (Gtr. 3 Tab.) is in bass clef with a Bb. The score is divided into measures by vertical bar lines. Chord symbols (C, Dm, C/D) are placed above the vocal staff. The lyrics "Ju - das my guide," are written below the vocal staff. The guitar parts include various musical notations such as eighth notes, quarter notes, and rests, as well as tablature numbers (e.g., 11-13, 13-15, 10, 12-13, 12, 10, 12-14, 12) and fret numbers (e.g., 6, 7, 5, 12). The score is a black and white image with a white background and black text and musical notation.

The musical score for "Whispers in the Night" is presented in a multi-staff format. The vocal line (Vx.) is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The lyrics "whis - pers in the night," are written below the vocal staff. The guitar parts are arranged in three systems, each with a standard staff and a corresponding tablature (Tab.) staff. The first guitar system (Gtr. 2) includes a melodic line with a trill marked "8va" and a triplet of eighth notes. The second guitar system (Gtr. 2) features a bass line with fret numbers (12, 13, 14, 15, 17) and a triplet of eighth notes. The third guitar system (Gtr. 3) includes a melodic line with a trill and a bass line with fret numbers (5, 6, 7). The score is written in a single system, with the vocal line and the three guitar systems aligned horizontally.

Musical score for "My Guide" by The Beatles. The score includes vocal and guitar parts with chord symbols and tablature.

Chord Symbols: Dm, C/D, Bb, C.

Vocal Part (Vx): Lyrics: Ju das my guide. (8va)

Guitar Part 2 (Gtr. 2): Tablature: 17 15 17, 15 17, 17 15 13 15, 15, 15 15 15 15 17 17 15 13, 15, 15 15 17 18.

Guitar Part 3 (Gtr. 3): Tablature: 6 7, 5 5 5, 5 5 5, 6 7, 5 5 5, 5 5 5.

The musical score for the piece 'Dm' is presented in five staves. The first staff, labeled 'Vx.', contains a single whole note chord in the key of D minor. The second staff, labeled 'Gtr. 2', features a melodic line with eighth-note patterns and a triplet. The third staff, labeled 'Gtr. 2 Tab.', provides the corresponding guitar tab with fret numbers and a triplet. The fourth staff, labeled 'Gtr. 3', shows a bass line with chords and rests. The fifth staff, labeled 'Gtr. 3 Tab.', provides the corresponding guitar tab with fret numbers. The score is written in D minor, indicated by two flat symbols (Bb and Fb) in the key signature.

WEEKEND WARRIOR

Words & Music by Steve Harris & Janick Gers

(♩ = 126)

A

D/F#

G

A

D/F#m

G

Voice

Guitar 1

Guitar 1
Tablature

Guitar 2

Guitar 2
Tablature

Guitar 3

Guitar 3
Tablature

clean
let ring

0:15
0:52
1:56

A5

D/F#

G5

C5

A5

D/F#

Vx.

The re - bel of yes - ter - day, — to - mor - row's fool, — who are you kid - ding be -
You're not so brave the way you be - have, — it makes you sick, got - ta
You've got - ta get out, got - ta get a - way, — but you're in with a clique — it's not ea -

distortion

Gtr. 3

Gtr. 3
Tab.


Vx. 

- ing that cool? —
get out quick.
- sy to stray. —

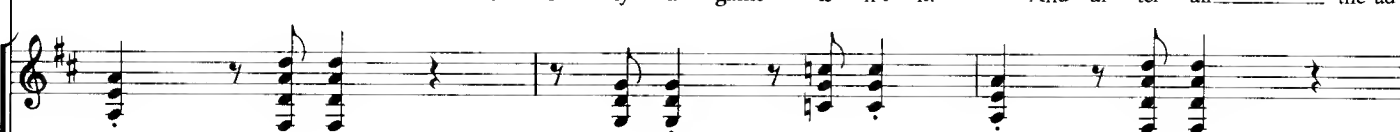
Try - ing to break a - way from run - ning with the pack, but they ain't —
It's all bra - va - do when you're out with your mates, it's like a
You've got - ta ad - mit you're just liv - ing a lie, — it
Some of the things that you've done, — you feel so a - shamed.

Gtr. 3 

Gtr. 3 Tab. 

Vx. 


— list - en - ing, — so you've got - ta go back. — You're a week - end war - ri - or, —
dif - ferent per - son goes through those gates. And the game be - gins, —
did - n't take long — to work out why. — It's hard to say — why you
Af - ter all it's on - ly a game is - n't it? And af - ter all — the ad -

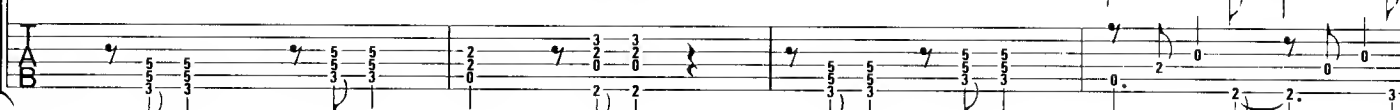
Gtr. 3 

Gtr. 3 Tab. 

Vx. 

— when you're one of the crowd, — but it's o - ver, — just look at you now. —
— the a - dre - no - lin's high, — feel the ten - sion, — may - be some - one will die. —
got in - volved, — just want - ing to be part. — Just want - ing to be - long, —
- re - an - lin's gone. — What you gon - na do — on Mon - day? —
let ring

Gtr. 3 

Gtr. 3 Tab. 

Vx. 

Look at you now, — just look at you — now, —
Some - one will die, — some - one will — die, —
— to be - long, — to be - long, —
— What you gon - na do? — What you gon - na do —

Gtr. 3 

Gtr. 3 Tab. 

Vx. just look at you now. —
 may - be some - one will die.
 to be - long.
 on Mon - day? —

Gtr. 3

Gtr. 3 Tab.

1.28
 2.32
 5.02

F5 D5 A5 F5 D5 C5

Vx. A week - end war - ri - or late - ly, a week - end war - ri - or some - times.
 A week - end war - ri - or late - ly, a week - end war - ri - or some - times.
 A week - end war - ri - or late - ly, a week - end war - ri - or some - times.

Gtr. 3 distortion

Gtr. 3 Tab.

F5 D5 A5 F5 D5 A5

Vx. A week - end war - ri - or may - be, you ain't that way a - ny - more. —
 A week - end war - ri - or may - be, you ain't that way a - ny - more. —
 A week - end war - ri - or may - be, you ain't that way a - ny - more. —

Gtr. 3

Gtr. 3 Tab.

F5 D5 A5 F5 D5 C5

Vx. A week - end war - ri - or late - ly, a week - end war - ri - or some - times.
 A week - end war - ri - or late - ly, a week - end war - ri - or some - times.
 A week - end war - ri - or late - ly, a week - end war - ri - or some - times.

Gtr. 3

Gtr. 3 Tab.

Vx.

Gtr. 3

Gtr. 3 Tab.

Vx.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

2:29 inst.

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

8va

B5

G5

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

(8va)

C5

3:13

D5

C5

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

B5

A5

sim.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

The musical score for guitar is divided into two systems. The first system includes staves for Gtr. 2 and Gtr. 3. Gtr. 2 has a treble clef and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, often beamed together, with some notes marked with a flat (Bb). Above the staff, there are dynamic markings: *8va* (octave up) and *8va* (octave up). Above the staff, there are also fret numbers: B5, G5, and C5. Gtr. 3 has a treble clef and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, often beamed together, with some notes marked with a flat (Bb). Above the staff, there are dynamic markings: *8va* (octave up) and *8va* (octave up). Above the staff, there are also fret numbers: B5, G5, and C5. The second system includes staves for Gtr. 2 and Gtr. 3. Gtr. 2 has a treble clef and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, often beamed together, with some notes marked with a flat (Bb). Above the staff, there are dynamic markings: *8va* (octave up) and *8va* (octave up). Above the staff, there are also fret numbers: B5, G5, and C5. Gtr. 3 has a treble clef and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, often beamed together, with some notes marked with a flat (Bb). Above the staff, there are dynamic markings: *8va* (octave up) and *8va* (octave up). Above the staff, there are also fret numbers: B5, G5, and C5.

15

Gtr. 1
 Gtr. 1 Tab.
 Gtr. 2
 Gtr. 2 Tab.
 Gtr. 3
 Gtr. 3 Tab.

(8va)
 8 8 10 12 12 8 10 12 12 12 12 13 13 12 10 12 12
 12 12 14 15 15 12 14 15 15 15 15 17 17 15 14 15 15

Gtr. 1
 Gtr. 1 Tab.
 Gtr. 2
 Gtr. 2 Tab.
 Gtr. 3
 Gtr. 3 Tab.

C Em
 (8va)
 8 8 10 12 12 8 10 12 12 8 10 8 12 12 10 8 8 8
 12 12 14 15 15 12 14 15 15 12 14 15 15 12 14 12 15 15 14 12 12 12

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

(8va)

D5 slide side of right hand along string length causing harmonics C5 8va B5

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

A5 (8va) C5

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

[illegible]

The musical score for guitar consists of four staves. The first two staves are for Gtr. 1, with the first staff in treble clef and the second in TAB format. The next two staves are for Gtr. 3, with the third staff in treble clef and the fourth in TAB format. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (D5, C5, B5). Fret numbers are indicated above the notes in the TAB staves. The music is written in a key with one sharp (F#) and a common time signature (C).

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

4:20

A

D

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

let ring

8va

D (8va)

C

A

D

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

C

Bm6

A

D

C

D:88

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

let ring

Words & Music by Steve Harris

C

Voice

Guitar 1

Guitar 1 Tablature

Guitar 2

Guitar 2 Tablature

Guitar 3

Guitar 3 Tablature

Dm

C

Am

Gtr. 2

Gtr. 2
Tab.

Gtr. 3

Gtr. 3
Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

0 27

a tempo

Dm Bb C Bb C

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

let ring

Dm Bb C Dm Bb

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

0:52

Dm B \flat C B \flat C Dm B \flat

Vx.

I am a man who walks a-lone, and when I'm walk-ing a dark road at night, or stroll-ing through the park,

Gtr. 3

Gtr. 3 Tab.

C B \flat C Dm B \flat C F G

Vx.

when the light be-gins to change, I some-times feel a lit-tle strange,

Gtr. 3

Gtr. 3 Tab.

1:17

Dm B \flat C B \flat C

Vx.

a lit-tle an - xious when it's dark. Fear of the dark, fear of the dark,

Gtr. 3

Gtr. 3 Tab.

Vx. I have a con - stant fear that some-thing's al - ways near. Fear of the dark,

Gtr. 3

Gtr. 3 Tab.

Vx. fear of the dark, I have a

Gtr. 3

Gtr. 3 Tab.

Vx. pho - bi - a that some - one's al - ways there.

Gtr. 3

Gtr. 3 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 3



Gtr. 3
Tab.



Musical score for the song "Have" by The Beatles. The score is written for three parts: Vocal (Vx.), Guitar 3 (Gtr. 3), and Guitar Tab (Gtr. 3 Tab.). The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two measures, with the first measure marked with a "C" (Chord) and the second measure marked with a "Dm" (Chord). The vocal line (Vx.) is written in a treble clef and contains the lyrics "Have". The guitar line (Gtr. 3) is written in a treble clef and contains a melodic line. The guitar tab (Gtr. 3 Tab.) is written in a bass clef and contains a fretboard diagram with numbers indicating the frets.

2:02

Vx. B \flat C

— you run your fin - gers down_ the wall, — and have_ you felt — your neck skin

Gtr. 3

Gtr. 3
Tab.

Vx.
crawl, when you're search - ing for the light? ____ Some -

Gtr. 3
Tab.

Vx. times when you're scared to take a look at the cor - ner of the room,

Gtr. 3

Gtr. 3 Tab.

Vx. you've sensed that some - thing's watch - ing you. Fear of the dark,

Gtr. 3

Gtr. 3 Tab.

Vx. fear of the dark, I have a con -


Gtr. 3

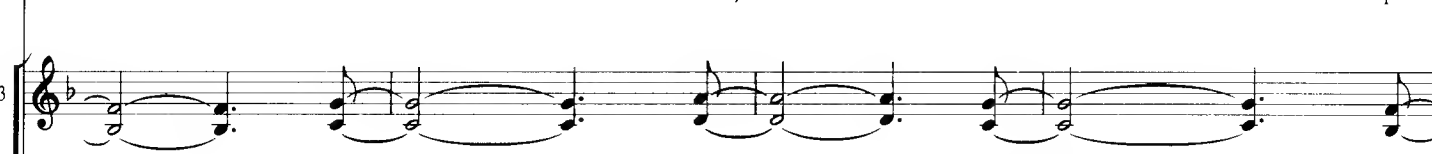
Gtr. 3 Tab.


Vx. stant fear that some - thing's al - ways near. Fear of the dark,


Gtr. 3

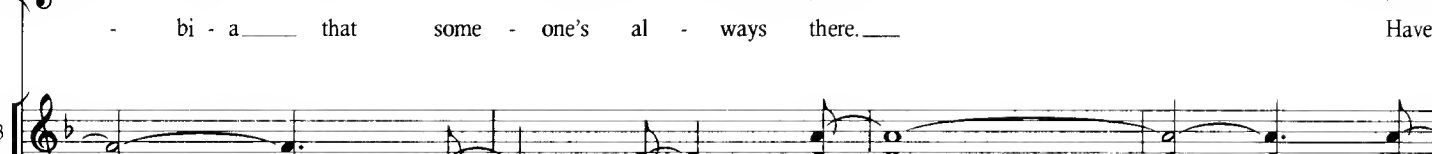
Gtr. 3 Tab.


Vx.  fear of the dark, I have a pho -

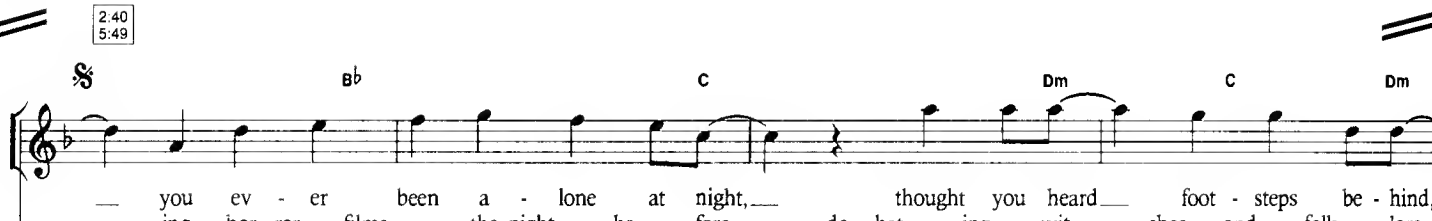
Gtr. 3 


Gtr. 3 Tab. 


Vx.  bi - a that some - one's al - ways there. Have

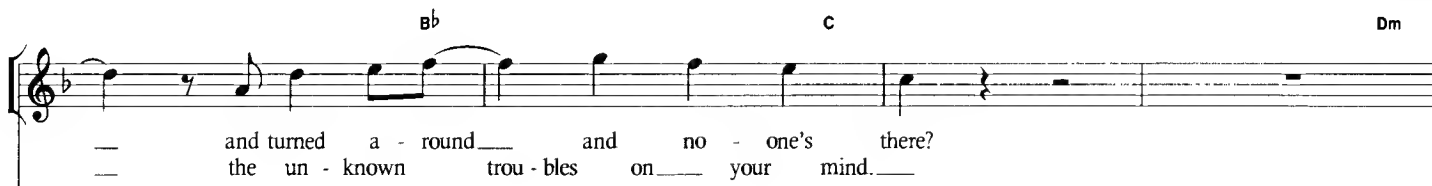
Gtr. 3 

Gtr. 3 Tab. 


Vx.  you ev - er been a - lone at night, thought you heard foot - steps be - hind, ing hor - ror films the night be - fore, de - bat - ing wit - ches and folk - lore,

Gtr. 3 

Gtr. 3 Tab. 

Vx.  and turned a - round and no - one's there? the un - known trou - bles on your mind.

Gtr. 3 

Gtr. 3 Tab. 

Vx.

Gtr. 3

Gtr. 3 Tab.

Vx.

Gtr. 3

Gtr. 3 Tab.

Vx.

Gtr. 3

Gtr. 3 Tab.

Vx.

Gtr. 3

Gtr. 3 Tab.

Vx. *—* fear of the dark, *—* I have a pho -

Gtr. 3

Gtr. 3 Tab.

2nd time to Coda ⊕

Vx. *Bb* *F* *G* *Dm*
- bi - a that some - one's al - ways there. *—*

Gtr. 3

Gtr. 3 Tab.

3:16
3.3t

drum pulse x2

Gtr. 3

Gtr. 3 Tab.

C *Dm* 1. 2.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 3

Dm

Gtr. 3 Tab.

Gtr. 3

Bb Gm Bb C Dm

Gtr. 3 Tab.

Gtr. 3

Bb Gm C Dm

Gtr. 3 Tab.

Gtr. 3

Bb Gm C Dm

Gtr. 3 Tab.

4.09

Gtr. 1

8va Bb C

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

Bb C Dm

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

8va

4-26

F#m (8va)

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

(8va)

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

D E F#m

Gtr. 1

Gtr. 1 Tab.

(8va)

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 2

Gtr. 2 Tab.

Guitar 1 doubles

Gtr. 3

Gtr. 3 Tab.

Gm Am Dm

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

4:59
5:15

Dm Bb

Vx.

Fear of the dark, fear of the dark,

Gtr. 3

Gtr. 3 Tab.

Vx. *fear of the dark, fear of the dark. —*

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

5.31
5.40

(♩ = ♩)

B^b

Gtr. 3

Gtr. 3 Tab.

C

Dm

1.

2.

D. al Coda

Watch-

Vx.

Gtr. 3

Gtr. 3 Tab.

Vx. Fear of the dark, _____ fear of the dark, _____

Gtr. 3

Gtr. 3 Tab.

Vx. ^C I have a con - ^{Bb}stant fear that ^Fsome - ^Gthing's al - ^{Dm}ways near. _____

Gtr. 3

Gtr. 3 Tab.

Vx. ^{6.33} ^{Bb} Fear of the dark, _____ ^C fear of the dark, _____ ^{Dm}

Gtr. 3

Gtr. 3 Tab.

rit.

Vx. ^C I have a pho - ^{Bb}bi - a that ^Fsome - ^Gone's al - ^{Dm}ways there. _____

Gtr. 3

Gtr. 3 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Dm Bb C

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Dm Bb C rit. F G Dm

Vx.

When I'm walk - ing a dark road, I am a man who walks a - lone.

Gtr. 3

Gtr. 3 Tab.